

who represents Sergeant Duffel from Vine street.—among the women it is Eleanor Montell, who plays Mabel, and while the farce is much better than any one anticipated, these two stand out in a light that shows the way to better things.

The story of "Facing the Music" is another of two John Smiths getting mixed with their wives and the usual complications which come when two men of the same name live in different flats in the same building. The vehicle is as old as the hills, but the complications in this case are really amusing, and the charm of Miss Montell and the comedy of Horn made the confusion interesting at times.

The women in the company were all rather good to look upon, but the men were such hams that they gave a fellow a thirst. That is with the exception of course of Mr. Horn and Mr. Corbett, for discretion is the better part of criticism with Mr. Corbett still in the state.

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In "The Substitute," Max Figman has the best vehicle he has ever starred in. It gives him a better chance than anything he has ever played in before as he has an opportunity to mix his cheerful comedy work with something more serious. He is surrounded by a very well balanced company and the play is well worth seeing.

Those aside from Mr. Figman who made the best impression were Frank J. Kirk as Deacon Heywood, Agnes Everett as Esther Diffy and Ethel Martin as Chrysantha Haywood. Mr. Figman's engagement closes tonight.

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"THE DEVIL."

Salt Lakers have this week had their first opportunity of seeing a production of "The Devil," probably the most widely discussed drama of the season, that anywhere near approaches a first class presentation of the play. It has been the offering at the Colonial since Sunday evening, and closes tonight.

Those who have seen the play during the week have listened to an intellectual treat, if they have not witnessed entirely satisfactory acting. However, there is this to be remembered as regards the latter, you see the show from a seat that costs you seventy-five cents, instead of twice that amount. In any event, with the possible exception of Mr. Ramsey Wallace's acting, it is the play that commands attention as it is presented at the Colonial.

And well it may. No more clever or original idea than the story of "The Devil" has been cloaked with theatrical dress in a long time. Olga Hofmann, the wife of a prosperous banker on the continent, goes to the studio of an artist whom years before she loved. The two after her marriage realized they still loved, and through six years had fought themselves and each other against what they feared would be the inevitable end, should they see too much of one another. Olga's husband leaves her at the studio. The atmosphere of the impending situations is felt the moment he leaves the room and the wife and artist face each other, alone for the first time in six years. They draw closer to each other in words and looks in the next hour, and Olga is told she must remove her blouse for the first sitting for the portrait. Karl leaves the room, and with Olga in negligee there unexpectedly arises from behind a large arm chair the person of a tall, good looking fellow with every appearance of a man about town, except that as Mr. Wallace portrays him at the Colonial, his face is made up to somewhat resemble the popular conception of the facial expression of his Sanatic Majesty. The gentleman introduces himself to the startled wife as Dr. Miller, and forthwith you are thrown into the vortex of two and a half hours of daring epigrams, equally suggestive situations, and most unexpected and gripping denouements. Dr. Miller persists in misunderstanding situations that



Miss Eva Staley, at the Orpheum.

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